THE MAJOR

MARCH-APRIL 1901

A Bi-Monthly Journal of Music and Literature for Mandolin, Banjo, Guitar and Zither Players, at home and abroad

Established 1898

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FREDERICK L. KEATES

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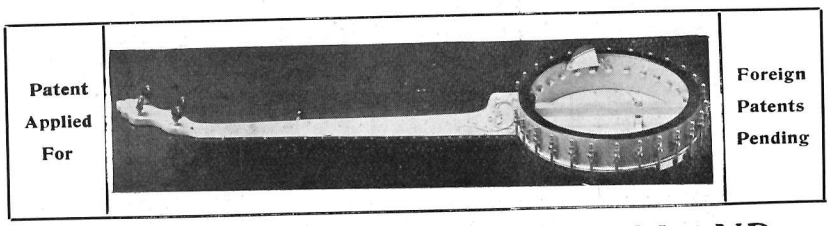

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NEW SERIES. MARCH–APRIL, 1901. No. 2, VOL. 1

The Munis Quartette

The Munis Quartette (of Philadelphia) of of which a picture is here shown, is a musical combination of clever players. Their performance has always been of the finest, and has earned most favorable comments wherever heard. Although organized merely for pleasure among themselves, they were soon in great

demand for concerts and social gatherings, where they never failed to delight their auditors. The musical director of the Quartette is Mr. A. C. Weymann, of the well-known firm of H. A. Weymann & Sons, in which gentleman they have a very efficient leader. The manager for the Quartette is Mr. A. S. Ziegler, the prominent mandolin, banjo and guitar teacher, of 1625 Federal St., Philadelphia.

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Editorial Annotations.

CLASS TEACHING

A method of teaching mandolin, banjo and guitar (in the earlierst ages), that is rapidly growing in popularity, is that known as "class teaching." Mandolin, banjo and guitar pupils are given a lesson at one and the same time, from books specially written for this mode of instruction. One great feature of this style is that a teacher can give in one hour as many lessons as it would take him four days to give privately, and the results with most pupils are said to be just as satisfactory as by any other means. It would be interesting to hear what some one with adequate experience has to say. Will some teacher come forward and tell us what he or she thinks of it. A discussion of the subject would be interesting and instructive.

BANJO REVIVAL

It seems to be generally conceded that the banjo is recovering from the blow aimed at its popularity by the mandolin. And in the meantime the mandolin becomes more popular than ever. Now, the manufacturer of banjos (at least, not all, but some of them), had better be a little more conscientious in their methods of manufacture. This time, the instrument is going to attain a much higher musical plane, and we do not want any "millstone" banjos hanging around the neck of Progress, retarding advance, and calling down the derision of hypercritical snifflers. We do not want any egg-shell, green-wood, thin-toned banjos, banjos glorious to the eye, maybe, but shocking to the ear. We want, and must have, *musical* banjos, and one or two makers will have to look to their laurels if they do not put more honest work into their instruments. Farland, Fairbanks, Barrows Music Co. and Weyman's, and one or two others, are the people to go to for good goods. From them you can always depend on getting the "real thing." And by the way, as new banjo music is likely to be on the increase, let us hope that it will all be up to standard, at least, and that banjoists will patronize it generously, and not stick exclusively to those old pieces bought long ago.

!

The disagreeable efforts of a certain Philadelphia editor to mar the good standing long enjoyed by Mr. Keates, have nothing more than personal spite as a basis. Mr. Keates asks all right thinking people to balance his always good reputation against the innuendos of this stranger and alien to the Banjo, Mandolin and Guitar World, whose regular business is neither music nor journalism, who is not a banjoist, mandolinist or guitarist, and who has long lost the good will of Philadelphia teachers. In short, not to waste any more space, he is generally regarded as a "discordant note." Mr. Keates returns thanks to the several friends who have sent him evidence of the above-referred to editor's mean style of hitting below the belt.

TOO BAD

There is an announcement posted on the door of Stewart & Bauer, 1016 Chestnut street address, which says; "ASSIGNED." (*Alas! Alas!*)

THERE is a peculiar, romantic pleasure in looking backward at old times. Gazing forward to the future is mere bald curiosity in comparison. I am not one who turns his back on the happy present, and yawns:—"Oh, for the good old days!" I detect in such a wish, or sentiment, the inherent perversity of Human Nature, Esquire, who rarely knows when he is well off. It's a peculiar, exasperating human trait, that, yet when you come to think of it, it is largely responsible for the onward march of men and things. The only fault about it is that it makes some move backwards; and it is perhaps fortunate, in innumerable ways, that there is no return ticket to Old Times.

However, it is very agreeable to occasionally allow one's thoughts to travel back to the interesting days when there were "Banjo Champions," "Banjo Tournaments," "Monarchs of the Mandolin," etc., and when "Juba," "I'm Off to Charlestown," and "Home Sweet Home," with variations, were in full blast.

Turning over the pages of that old favorite (now dead) "Gatcombe's Gazette," which ran for a number of years, we come across familiar names of players who are either growing old, or who have crossed the bourne whence no traveler returns. It is a pleasure to peruse the message of a day that is past and gone; but there is a sadness about it, too.

"And the stately ships go on,
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still."

A goodly number of mandolin, banjo and guitar journals have appeared on the stage, bowed, and glided off into the obscurity of the wings, never to reappear. If all were alive now, we would have about twenty journals to support, which would be a sad thing for many of them, as the larger portion of our professionals are not educated up to an appreciation of the journals devoted to their interests. As an instance of the intelligence and discernment displayed by some, the following is an excellent example: At a meeting of teachers recently held in a large city, the chairman proposed that all should subscribe to the leading journals. Up jumped a lady and a gentleman, and wanted to know, "*Why subscribe, when we can get free sample copies?*" What are sample copies for, anyway, if not for inducing people to subscribe? Poor old journals! They have a deal to contend with.

Help support your representative organs, friends. Don't let us have to show you a sample copy twice. Remember that you do not give free sample music lessons, nor free sample copies of your musical publications. And don't laugh when you see a journal suspend publication. Remember that the fault was YOURS, not the journal's. We do our part; will you do yours? Forward being our highly commendable watchword, let us advance progressively until the "crack o' doom," and then, if the angels know a good thing when they see it, they will give the best journal eternal life, and change their golden harps for mandolin, banjo and guitar.

The remarkable "Up-to-date Offer" on page 27 of January-February issue has been taken advantage of by many readers who have ordered goods from MAJOR advertisers. The offer still holds good.

The Mandolin Tremolo

BY

THOS. J. ARMSTRONG

THE *tremolo* is the principal feature in mandolin playing. By its use all varieties of phrasing are made possible on the instrument.

It consists of a very rapid movement of the pick or plectrum across the strings. When this movement is properly executed it produces the effect of a sustained note. All notes, of moderate length, may be played tremolo, but the student must remember that only certain notes are sustained notes. A half note, as in Fig. 1, is four times as long as an eighth note,

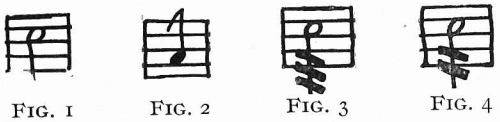


FIG. 1 FIG. 2 FIG. 3 FIG. 4

as in Fig. 2, and in a musical composition, of moderate speed, the eighth note is generally struck once with the plectrum, while the half note would be sustaind by the tremolo.

If a simple composition is played tremolo, from beginning to end, it produces a very tiresome and monotonous effect, particularly if no attempt is made to separate the different phrases.

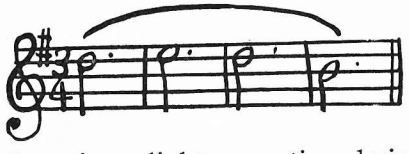
A piece of music is made up of different phrases and sentences. These different themes must be made clear to the listener, by the performer, just the same as a good speaker recites the lines of a beautiful poem.

Many compositions for the mandolin contain abbreviations and signs, showing each note that should be sustained by the tremolo. If the composition is in very slow time, a half note is written as in Fig. 3, and if the piece is moderately fast, it is written as in Fig. 4.

The above plan answers very well except that no provision is made for marking the phrasing.

Music for the mandolin, when correctly arranged, shows the connections between different phrases, by the use of slurs over or under the notes. This is the plan followed in music for all orchestral instruments.

When the composer wishes a phrase or musical sentence played tremolo on the mandolin with no interruption between the notes, it is written thus :



If there is a slight separation desired, between the second and third measure, an interruption of the tremolo occurs between E and D. It is written thus :

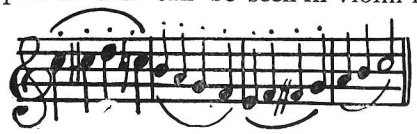
If all the notes are detached and separated from each other, an interruption of the tremolo occurs between each note. It is then written thus : (Half notes, in moderate time, must be sustained by the tremolo.)

When the notes are to be played staccato, with only one stroke of the plectrum, it is written thus :

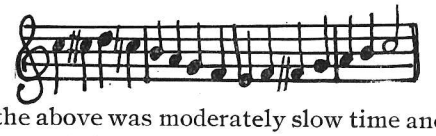
The great advantage of this is, that it leaves no room for guess work in playing *tremolo* for quarter notes and eighth notes. If a collection of quarter notes are to be played *tremolo*, with

no interruption between those connected by slurs, it is written thus:

If each note is to be sustained by the *tremolo*, yet detached or separated from the others, the slurs are placed there, but a dot is placed over each note to be detached. Numerous examples of this can be seen in violin music.



This same theme, written without slurs, indicates that the notes are struck but once with the plectrum. The half note at the end is sustained.



If the above was moderately slow time and the composer desired it played staccato, dots would would be placed over each note.

Sometimes it is necessary to tremolo eighth notes and sixteenth notes. This frequently occurs when the movement of the composition is very slow. These would be written similar to quarter notes—with slurs if they are tremoloed and without the slurs if they are struck once with the pick.—*From Armstrong's New "Progressive Studies."*

PUBLISHED BY O. H. ALBRECHT, PHILA., PA.

Young Sisters

ON page 9, there appears a handsome picture of the Young Sisters, of Manistee, Mich. America has many distinguished performers on the mandolin, but no one has made so complete an artistic conquest as the Young Sisters, who stand first and alone in their line, even in the present day of phenomenal exhibitions of mandolin playing. The Young Sisters have appeared to astonish the general public, and to charm music lovers by the marvelous dexterity they display upon this fascinating instrument. They have acquired in an unusually short space of time, the highest position in the artistic world. The more frequent an opportunity has been offered the public to hear the Young Sisters, the greater the admiration their performance has excited. They are practically unrivalled in the world as duettists. Thousands assert that they give the most wonderful performance ever known. These young ladies play nothing but the highest grade of music, as can be seen by glancing at their repertoire below.

For several years, the Young Sisters have been under the proficient instruction of Mr. Wm. C. Stahl, of Milwaukee, Wis., who thoroughly appreciated the unusually high range of his pupils' capacity and gave special attention to its development. They have lately received several flattering offers for their services, among which they have accepted one given by the Clayton Lyceum Bureau, of Chicago, and will be one of the attractive features of their courses for the ensuing season. However, for the remainder of the present season they are open for engagements and available for Star Courses, Y. M. C. A's, Churches, Lodges, Clubs, etc. Their present address is 410 Cedar St., Manistee, Mich.

Waltz, Op. 64, No. 1 . . . . . Chopin
Impromptu . . . . . Pettine
Cradle Song . . . . . Pettine
Nocturn, Op. 9, No. 2 . . . . . Chopin
Fifth Air Varie . . . . . Dancla-Abt
Perpetuum Mobile . . . . . Ries-Abt
Spring Song . . . . . Mendelssohn-Abt
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Cradle Song . . . . . Hauser-Abt
Suwanee River—Var. . . . . C. Hal. Stoddard
Serenade . . . . . Schubert
Intermezzo—Cavalleria Rusticana . . . Mascagni-Abt
Spanish Tanze, No. 1 . . . . . Moszkowski
Spanish Tanze, No 2 . . . . . Moszkowski
Spanish Tanze, No. 3 . . . . . Moszkowski
Spanish Tanze, No. 4 . . . . . Moszkowski
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The Piper (Bag Pipe Sounds) . . . . . Abt
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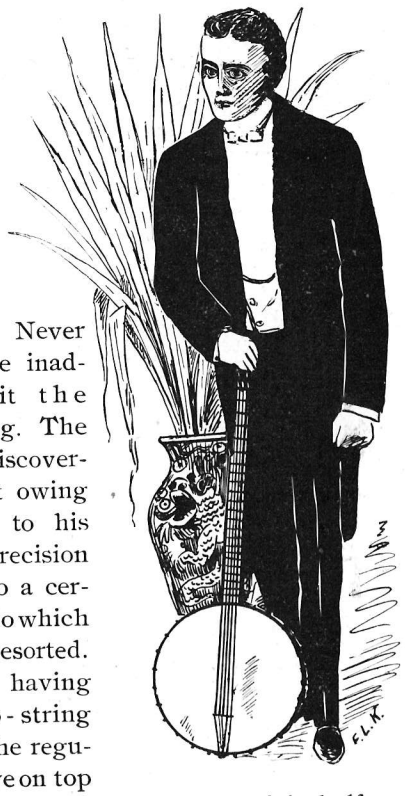
Hungarian Dances

Some Banjo Peculiarities

By F. L. Keates



As it will no doubt interest many young banjoists to learn of some peculiar ways adopted by banjoists of experience, the writer has tried to call to mind several peculiarities in the performance of certain banjo artists whom he has had the pleasure of hearing.

Fred. S. Stuber is, perhaps, one of the most interesting, as well as most skilled, of present day banjoists. In playing, he sits on the extreme edge of his chair, crosses his legs, has the banjo standing up almost perpendicularly, and holds his face in close proximity to the fingerboard. He vibrates the "merry five" in an inimitable style. Sometimes, when he hasa long "stretch" to make from halfway down the bass string to a position high up the first string, he brings his hand *on top* of the fingerboard and stops the bass-string with his thumb and the high note with his little finger, a stretch utterly impossible to make by any other means.

I once heard a performer produce a most pleasing, viola-toned sort of tremolo on the third and fourth strings, with the side of his thumb, near the tip. I have tried this myself, and for a particular kind of sentimental effect, soft and round in quality, it is most commendable. In fact, I never could obtain precisely the same effect by any other means. In this thumb-tremolo, the thumb is kept stiff, the little finger rests on the banjo head, and the whole hand moves, just nearly the same as when tremoloing on the mandolin, except that the wrist must be straight and rigid. It does not work on strings other than 3d and 4th, and these should not be played on too near the bridge.

Another player, whose double-forte bass string solos were positively sensational, when judiciously used, always puzzled us by the free way in which he would bring his thumb down on the bass. Never once did he inadvertently hit the thumb-string. The reason, I discovered, was not owing so much to his skill and precision as it was to a certain device to which he had resorted. Instead of having his thumb-string resting in the regulation groove on top of the bridge, he had cut a nick halfway down the leg of the bridge, and had hitched the thumb string there. This, of course, left the bass string comparatively free for him to handle with all the freedom and vigor he desired. The lowered position of the thumb string made small difference in any other way.

A handy way of playing that convenient and effective *barre* of harmonics at the 12th fret (1st, 2d and 3d strings), and the one at the 17th fret on 5th string, is by bringing the whole hand *on top* of the fingerboard, laying the underside of the thumb lengthways across the strings at said fret, and a fraction of a second later, letting the litte finger touch the 5th string at the 17th fret, the right hand doing its usual duty. This mode of making the harmonics of the 12th barre necessitates what is practically but one movement.

Notice

The January-February number of the Major is out of print, and therefore cannot be supplied. Whenever extra copies of any issue are needed, early application should be made.

YOUNG SISTERS

Prize Competition Results

IN the $5 rhyming competition there is a tie between Mr. C. E. Pomeroy and Mr. Graham Douglas, and with the permission of these gentlemen the prize is divided equally.

The $1.50 prize for best waltz title goes to Dr. H. E. Cheseborough. who submitted "*Trailing Arbutus Waltzes.*"

The musical dictionary for best manuscript copy of "Little Soubrette" goes to Mr. Frank N. James, Winnipeg, Man.

The following are the efforts in rhyme:

My Opinion of The Major

A major may not rank a colonel,
But THE MAJOR outranks every jolonel;
Considered typographically,
Artistically, musically,
Editorially—really
Every way most emphatically.
Enameled, adorned with purple and green,
It IS a beautiful magazine.
No matter what the envious say,
THE MAJOR is here, and here to stay;
And never shall we wichigan
To see it back in Michigan.

C. E. POMEROY, Salt Lake City, Utah.

The Major

Finest paper, smooth as silk,
Type and style both splendid;
Catchy sketches and designs,
Bright as ever men did;
Wit and wisdom, prose and rhyme,
Up-to-date and right on time,
Sensible and jolly,
A high-toned journal, sirs, it is, (*mf*)
It is, (*forte*)
It is, (*crescendo*)
BY GOLLY! (*ffff*)

GRAHAM DOUGLAS, Dunseith, N. D.

Have you seen the MAJOR with its unique coat of blue?
Its paper, style and music plates are cert'nly something new.

Its articles are scholarly—so interesting, too;
You're bound to long for more and more as soon as you are through.

The multitude its bound to reach. Its had the nerve to bar,
All instruments but mandolin, zither, banjo and guitar.

DON PHILLIPS, Indianapolis, Ind.

To The Major

Welcome! Old Friend!! Come—
Sit down and chat with me.
It does my old eyes good again
Your familiar face to see.

You're looking very well indeed,
And I hope prosperity
Has moved along in your line, sir,
The same as it has with me.

Oh! yes! One likes to make new friends,
But then, when put to test,
There's truth in the old saying, you know—
"The old friends are the best."

HENRY E. CHESEBOROUGH, Greenwich, N. Y.

Like Flowers In Spring

We welcome the Spring, so we welcome the MAJOR;
Both unfold new leaves.
The Spring we long for, but I'll go you a wager,
That the MAJOR more greeting receives.
We greatly enjoy all its items and "Grace Notes,"
And the music such pleasure gives;
And all things combined, not forgetting the ads.—
It's the best publication that lives.

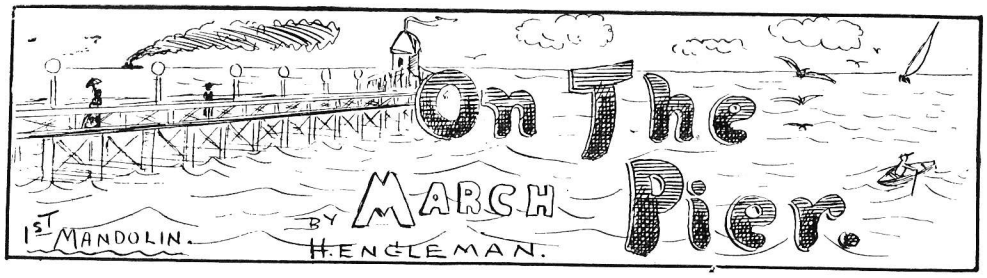
FRANK N. JAMES, Winnipeg, Man.

The Major.

The MAJOR dropped in the other day, in a uniform fit for a lord—
And in his hand was the mighty pen—in place of the weaker sword.
He was in a merry jesting mood and many a tale he told,
And many a bargain did he show whereby I might save gold.

He talked of teachers here and there—of concerts by artists great
And wild ambition filled my soul to reach a higher state.
Then he took my banjo with a smile and played "The Little Soubrette,"
And a sweet gavotte on the mandolin—a waltz on guitar by Albrecht.
But I couldn't begin to tell one half the good he did to me—
For the hints he dropped, the advice he gave—no better could there be—
Then the MAJOR said for a small amount he would call six times a year,
So I paid his fare from old Moss street, and I hope he will soon be here.

WILL D. MOYER.



Guitar.

Trio.

8va. ad lib.

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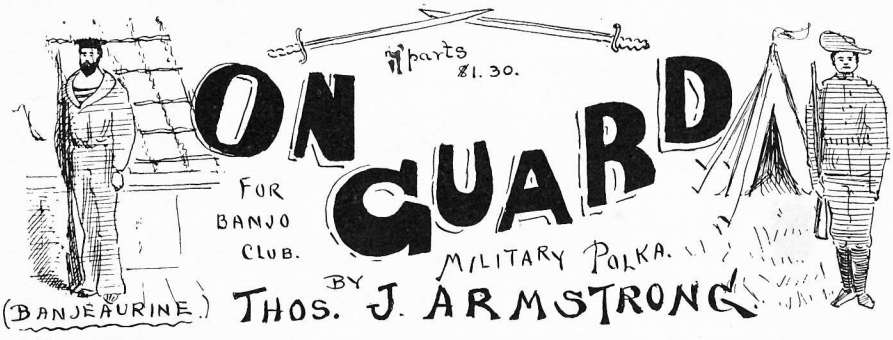
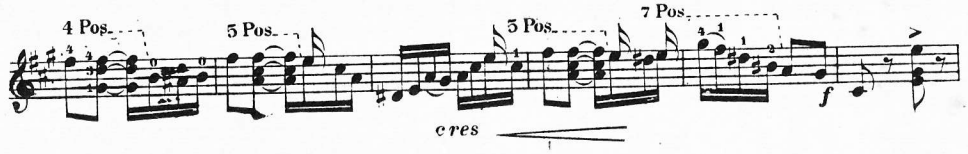
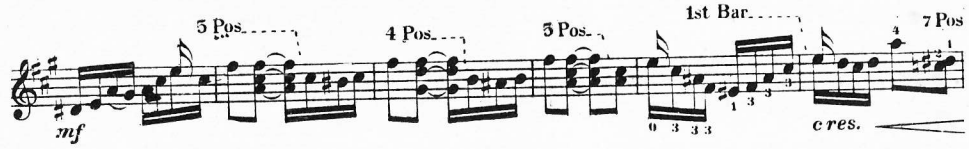
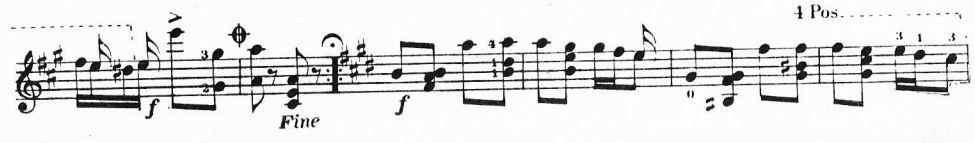
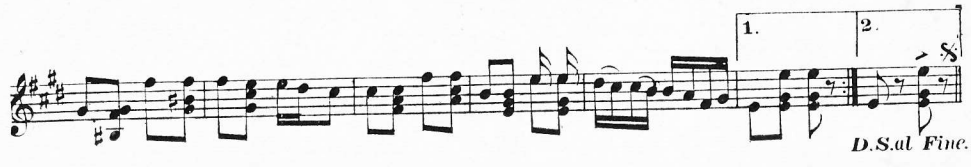


Bass Elevated.









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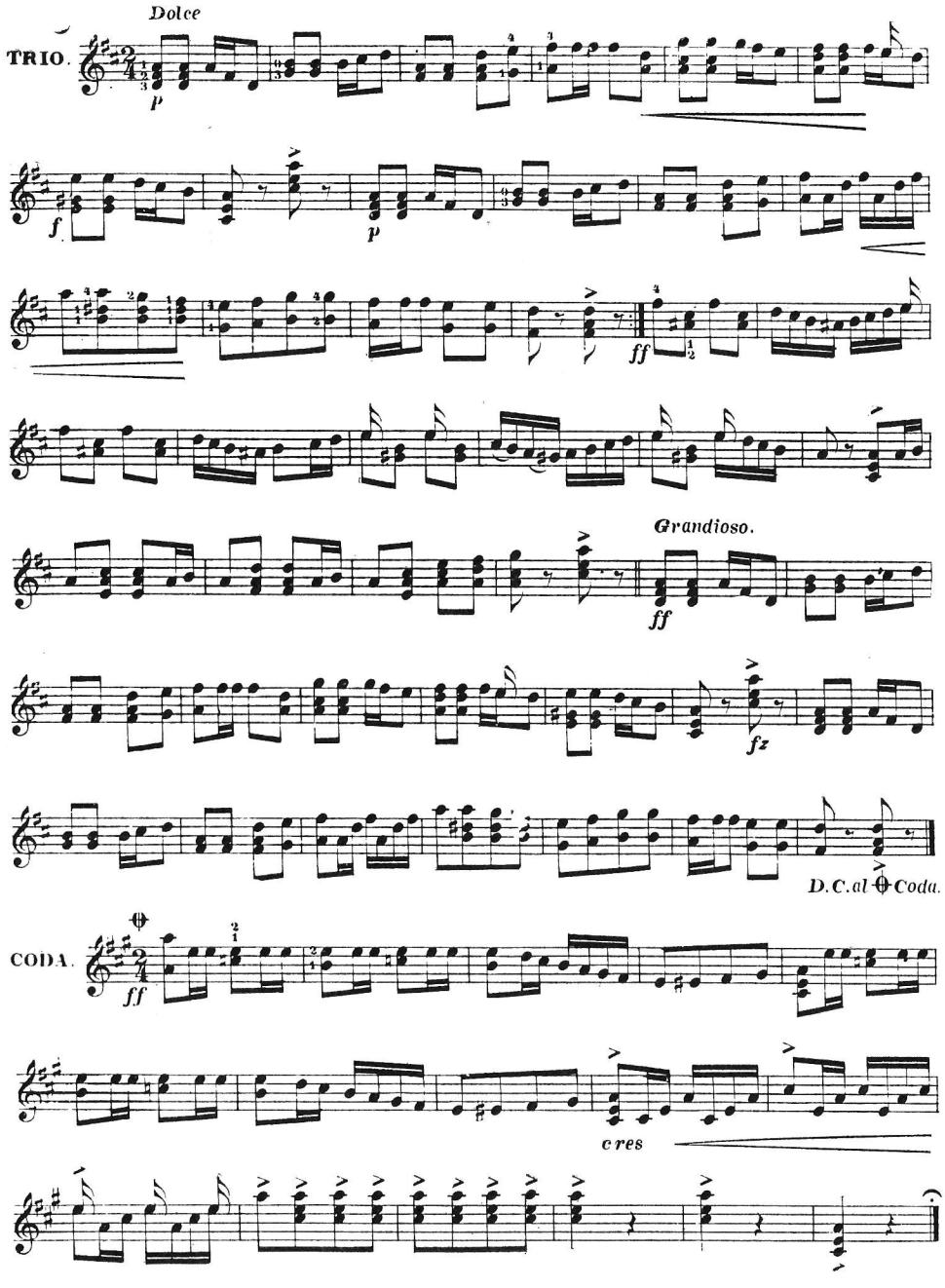
Dolce
TRIO.
p
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D.C.al Coda.
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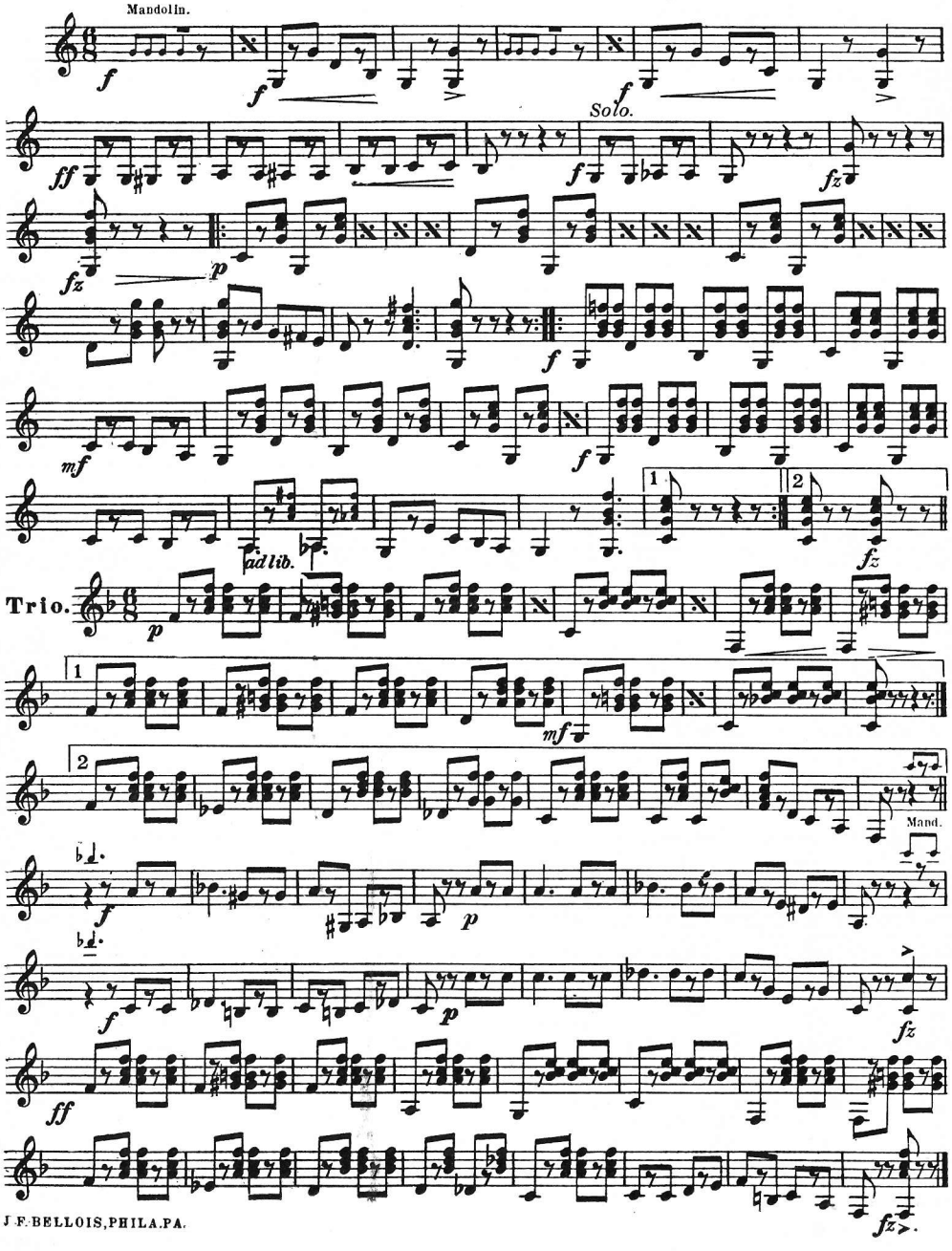
2nd mand. 20¢
Piano Acc. 15¢

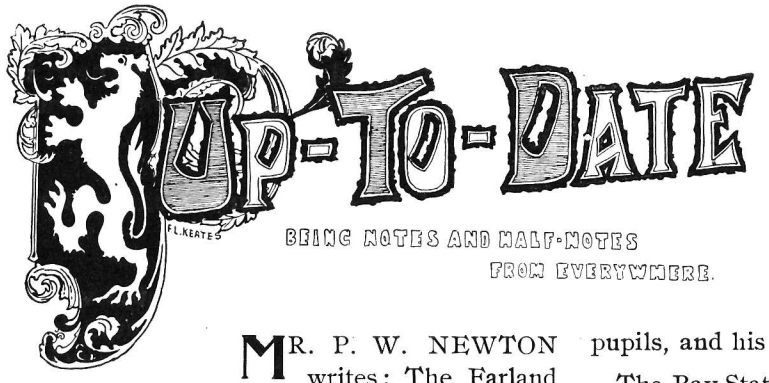
ON THE PIER MARCH.

GUITAR.

H. ENGELMANN



J.F.BELLOIS, PHILA.PA.



MR. P. W. NEWTON writes: The Farland recital given Feb. 22d in Toronto, will long be remembered as one of the musical successes of recent years in this city. Of Farland's playing we can say that he equals the great pianists and violinists, both in execution and expression. The banjo duet by A. W. James and P. W. Newton proved an acceptable contrast, a different style of music being given as a change. Mr. Newton pleased the audience with his guitar solos.

Mrs. J. W. Fieldhouse, of Elkhart, Ind., writes that Mr. Farland lately appeared there, at the Bucklen Opera House, with great success. Mrs. Fieldhouse is a warm admirer of the banjo well played, and it was to this lady, as patroness, that the audience were indebted for so enjoyable an entertainment. Professor John Santchi and twelve of his mandolin and guitar pupils attended the concert as guests of Mrs. Fieldhouse. The occasion will be long remembered by those who heard the wondersul banjoist.

Mr. Farland appeared in Zumbrota, Minn., March 1st, under management of Mr. A. I. Anderson.

After appearing in London, Ont., recently, Mr. Farland had his three banjos confiscated when passing through the Windsor-Detroit Custom House. Nothing would convince the thick-headed officials that Mr. Farland was not trying to smuggle the banjos through for sale, and he was forced to look up his Detroit agent and obtain a banjo from him, in order to fill his next concert engagement.

Corydon D. Smith's grand concert in Kimball Hall, March 1st, was a great success. At the last moment, in addition to Mr. Samuel Siegel, Mr. Johnson Bane, guitarist, was added to the already splendid programme. The entertainment was perfection itself.

Mr. A. W. Trubody is one of San Jose's (Cal.) most popular and successful teachers of mandolin, banjo and guitar. He has many pupils, and his success is well merited.

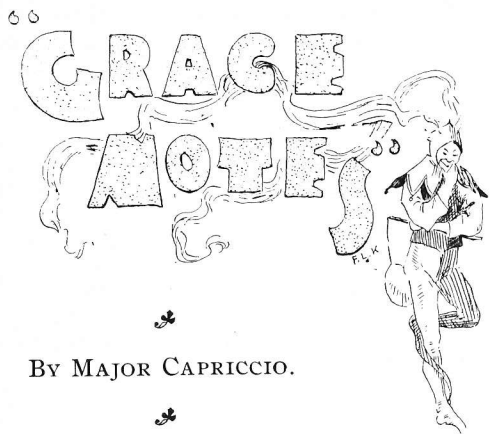
The Bay State Mandolin and Guitar Orchestra, of whom Mr. C. P. Ricker is Director, gave its third annual concert Feb. 14th. The programme was a very fine one, and was much appreciated by the large audience.

We have received the new teaching circular of Mr. and Mrs. Maurice Jacobi, the well-known and highly respected teachers of Philadelphia. The circular displays good taste, and is impressive.

Mr. John Santschi, of South Bend, Ind., has sent us the programme of the concert he gave Feb. 8th. Mr. Valentine Abt was the chief artist, and the programme given was excellent, reflecting great credit on Mr. Santschi as a manager.

Pawtucket's (R. I.) favorite teacher, Mr. Alex. Crawshaw, has his hands full these days. Pupils are numerous and concert engagements frequent. Mr. Crawshaw and his mandolin club recently charmed the members of the Pawtucket Woman's Club at a gathering in Hutchinson's Hall. On Washington's Birthday Mr. Crawshaw appeared in mandolin and bajo solos at a "Washington Tea" held at the Pawtucket Congregational Church. A club, under Mr. Crawshaw's direction, also appeared.

The Philadelphia B., G., M. & Z. Teachers' League, No. 1, are making extensive preparations for the May Festival. Combined with it will be a contest among amateur Banjo, Guitar, Mandolin and Zither Clubs. Judges will award the prizes, consisting of fine instruments, silver medals and diplomas of merit. The Festival will be held on Saturday eve., May 18th, at Association Hall, 15th and Chestnut streets.



By Major Capriccio.

AT a concert recently, a short-sighted janitor grasped what he thought was a poker, and began to stir up the fire in the open grate of the waiting-room. The flute-player of the mandolin orchestra, entering at that moment, caught sight of the implement in the bleary-eyed janitor's hands, and uttered a yell.

The janitor was poking the fire with his flute.

It must have upset Chawlie's calculations when Mr. K—— "shunted" him, to run a rival journal; but the best laid plans of mice and men oft gang aglee. Men and mice with a keen sense of the ridiculous, however, would not have acted like Chawlie. The sweet and noble youth has a lot to learn yet, and one thing is, "If you can't 'boost,' don't 'knock.'"

Now, Chawles, let's hear you "yawp." And "yawp" hearty, Charles. Come and take supper with us. We won't* poison you—honor bright.

Friends and admirers of the Major have written saying that S—— J—— is "on the hog." If it is on a hog that has bristles along its spine, it must ultimately become a very unpleasant seat for somebody. It has been giving us that fine old "chestnut" *again* about the grand and wonderous policy. The best thing it can do is to drop the old policy and get a new one—for instance, a life insurance policy, which would be "right in line," only no company would take it up if its heart is weak. A weak heart means a poor circulation.

Three penniless tramps in a saloon are three "beats" to a bar.

There is a young man in Seattle who is walking around with a banjo thumb-string through his nose. He fell, and smiting an iron railing with his olfactory organ, cut it badly. At the hospital, they were right out of sterilized gut, so a young house surgeon suggested that they sterilize one of his banjo thumb-strings as a substitute, which was done, and the patient's nose was stitched "up to G."

*Someone who did not like "Chawles," once tried to poison him with a poisoned cigar. (They all love Chawles). As he lay on his bed, he says he saw his spirit rise to leave, but he felt it being held by his left foot. The spirit baffled, returned to its perch, and Chawles lived. He says he has had a pain in that foot ever since.

The Major.

If you're ever discontented,
And feeling rather blue,
And nothing seems to please you,
Whether old or whether new,
And your head is so bewildered
That you don't know what to do,
Subscribe unto the Major
And read it through and through.

'Twill cure that tired feeling,
And drive away dull care;
'Twill place your nervous system
In the very best repair;
'Twill make you smile instead of frown,
At everything in view—
Yes, these are just the very things
The Major's sure to do.

It is bound to be successful
For its on the best of plans,
With its numerous subscribers
In this and foreign lands.
Yes, its bound to please the people,
Whether large or whether small,
Being rightly named the Major,
Its the finest of them all.

Now, if its large subscription list
Your name does not contain,
Don't wait another moment—
Have it placed upon the same.
You can bet your bottom dollar
You will get your money's worth,
For there's not a better journal
On the face of Mother Earth.

Mary Mickelson (Adp.).

THE DAISY DIALOGUES.

By F. L. Keates.

DAISY GETS A BANJO

"HULLO, there, Daisy! How do you find things this morning?"

"What a question to ask, Dick! Same as usual, of course; by looking for them."

"Is trouble one of the things you are looking for!"

"Certainly not."

"If you keep on that way, its one of the things you'll find without looking for it."

"Finding trouble without any trouble is incongruous, Dick?"

"It'll be trouble within trouble. Stop it, Daisy, unless you want to practice an Irish sketch for the Keith circuit."

"Oh, Dick, say! What d'you think?"

"Whole lots."

"*Vacant* lots?—Oh! *There*, now—mind my hair! Oh, *dear*, what a great big nuisance you are. Hush, now! Listen! I'm going to learn the banjo. Dabchick is going to give me a lesson twice a week, and it will be here in a few minutes!"

"What? Dabchick?"

"The banjo, you goose! A forty-dollar one, bought with my own savings."

"A case of rags, bottles and old clothes."

"No, sir. I always go to pay Ma's grocery bills, and I make the grocer give me five per cent. off the bill, and that amounts to quite a bit with what I cadge off Pa when he's in a good humor."

"You're a 'daisy.'"

"Now, Dick, you know a little about the banjo. When it comes, I want you to show me a few points about it. Will you?"

"Why, cert'. I'm shockingly rusty, though."

"It's awfully good of you, Dick. There! that's the boy with the banjo, now. I'll be back in a moment."

* * *

"Isn't it a beauty, Dick?"

"It's just a 'peach.'"

"Now, sit down there, and show me the strings. Where should the bridge stand, Dick?"

"Oh, anywhere. I generally used to stick mine in the centre of the skin. Try it there."

(*"Dick had pawned his banjo a year before, and never could play more than three chords on it.*)

"There, play something, Dick, just to see that its all right."

"Heavens, Daisy! I haven't played for weeks, and my hands are cold. I can't play worth a cent when my hands are cold."

"Well, what's the silver string named?"

"B—no, A."

"And the next?"

"D—B—say, I'm all mixed up this morning. I didn't sleep much last night, and I had a touch of neuralgia, too. I forget everything when I'm like that. The banjo's all right—just a beauty; but I'll drop in again later, and then perhaps I'll feel like trying it."

(Enter Dabchick.)

"Ah! Banjo arrived, Miss Ducky? That's good."

"Yes, Mr. Dabchick. And Dick, here, has been putting it in shape for me."

"Um-m! Bridge in centre of skin—very good! no thumb-string—excellent! rim too high for playing on,—fine! Why, how long has Dick been an embryo Farland?"

But Dick had fled.

COMMENDATIONS RECEIVED

The new MAJOR received. Everything about it is fine,—typography, paper, etc., etc., while the quality of the contents is fully in keeping with its elegant appearance. It will be a pleasure to recommend it to all I meet. With best wishes for your success,

A. A. FARLAND.

It is truly the most artistic journal of the kind that I have ever seen. So seldom do we see a man a musician who knows anything about editorial work, or an editor who can make good sketches; but when the public learns that it has found one, who not only excels in these three branches, but is also able to attend to the business end successfully, there is no doubt that reward is near at hand.

ALBERT D. LIEFIELD.

The new MAJOR is a pansy, a dream in enamel and colors. If you keep that up, it will either make you or break you, as there is no "half-way doin's" about it. I enclose my opinion of it in rhyme.

C. E. POMEROY.

Have received your journal, for which accept my thanks. I find it most artistically gotten up and much ahead of its brothers.

J. E. PETTINE.

You certainly have put out the finest appearing and neatest that was ever published in this line, and it certainly is tempting.

D. L. DAY, M'gr, A. C. Fairbanks Co.

The new MAJOR just to hand. You deserve congratulations on the present style and condition of *your* journal. The entire make-up shows careful and practical judgment on the part of its editor and associates. The "Business Directory" feature is worthy of commendation and will be appreciated. Live and energetic teachers look for, and always appreciate *new ideas*, and the writer in his experience with different journals, has noticed very plainly and frequently the name of F. L. Keates connected with worthy articles and features. I wish you a well-earned and deserved success.

A. P. MAURER.

I send you a check by this mail for $1.50, for two subscriptions to MAJOR. I have received a postal this evening. I immediately sit down and send you these two subscribers and wish it was more. Shall try and get you more. I wish you every success.

ALEX. CRAWSAW.

The new MAJOR is certainly "a thing of beauty, and a joy forever."

A. B. CINTURA.

A very good-looking magazine from cover to cover. (and also the covers). In fact, it makes the others I have seen look like the allegorical thirty cents.

COLIN S. CRAIG.

I received the MAJOR in its new form, and am delighted with the change. Its make-up is most artistic, and the contents of a higher order than ever before. I speak from a knowledge gained by an experience of eighteen years in the newspaper business.

ROY B. SIMPSON.

I must compliment you on the excellence of the MAJOR. It meets all demands.

MAURICE JACOBI.

You certainly have got the handsomest edition of a journal in print. I will send you my subscription and try and get you some subscribers.

GATTY JONES, (Am. School of Music)

I must say the MAJOR beats anything I ever saw, both in contents and general appearance, and aside of it S—— paper can't be called a banjo, mandolin and guitar journal; at least, not the last number.

HERMAN WINTERSTEIN.

I received the new number of the MAJOR, and must say that it is very neat and attractive, and has many new and novel features. Your article in the editorial column relating to "*Our Journals*," is true. It would be an impossibility for one journal to cater to the vast number of mandolin, banjo and guitar players that are being turned out every year, and journals are what we need to keep up their enthusiasm.

F. O. GUTMAN.

We shall be very much pleased to recommend the MAJOR to our musical friends, as we consider it one of the finest journals published.

YOUNG SISTERS.

My opinion of the MAJOR is thoroughly expressed in the few lines of verse submitted in competition. For heaven's sake, don't ever do as some of your contemporaries have done, and admit the piano to any space in your journal. The MAJOR certainly deserves the support of all mandolin, banjo and guitar players.

FREDERICK A. PHILLIPS.

I received the MAJOR, and indeed I am so glad you have it for yourself now, and wish you all the success that good fortune can bestow on you. It is fine. I will do all in my power to get you subscribers.

ADA CLAUDIA ROGERS.

I have read through the MAJOR, which I received yesterday. It is a grand journal, both inside and outside, and I will try to get you as many subscribers as possible.

C. W. F. JANSEN.

Glad to see you back on the MAJOR. The new features are O. K.

TRUAX MUSIC CO.

I received the MAJOR and it is very good. I wish you all the success in the world. I certainly think it will run better in every way if you publish it bi-monthly.

W. A. NORWOOD.

The new MAJOR is a fine piece of work, and we wish you success in your enterprise. Find enclosed remittance to pay for name in the "Business Directory."

BREHM BROS.

You have certainly produced a good number, and I think change of locality beneficial to you both (editor and journal.) I wish you the best of luck and thank you for the friendly and jovial notice of me and my "den." I enclose payment for my name in the Business Directory.

S. DUNCAN BAKER.

MAJOR at hand. A very neat little journal. Can I make a year's advertising contract with you?

FRANK Z. MAFFEY.

Copy of the new MAJOR arrived, and I am delighted with it. Kindly send me subscription blanks, and, if possible some extra copies for samples.

CARROLL McAFEE.

Many thanks for the MAJOR. It is certainly well gotten up. I will try an ad. in it.

FREDERICK J. BACON.

I wish to state that the MAJOR is, in many ways, the superior of the many musical journals that I have seen. It is a great information medium for lovers of music.

W. J. KIRSHER.

The MAJOR (the New-Century Start) is most striking and refined. This is the sort of journal to be encouraged. I enclose my opinion in rhyme, for prize attempt.

GRAHAM DOUGLAS.

You may continue my advertisement at the increased rates, for six issues. I like the improved style of the MAJOR very much.

STEPHEN SHEPARD.

We are very much pleased with the copy of the MAJOR, and we are glad to see the journal in your possession again. We believe in the bi-monthly plan,—that it will be satisfactory to your readers and especially to the advertisers.

AUG. CARLSTEDT & CO.

I wish to say that the receipt of the MAJOR last month was the most pleasant surprise (from a musical and literary point of view) I have had this season. One gets so tired of receiving journals that contain songs of self praise, personal quarrels, and other matter that is absolutely of no interest to the musician. It is partly in this respect that your journal has differed from most of the others published in this country. In perusing its contents I have found some very instructive reading matter, which should be valued by every teacher and student. The beautiful pen sketches add not a little to the artistic value of the MAJOR. A journal conducted and edited upon such plans, will be an honor to the profession, and should receive the hearty support of every teacher and student. Assuring you of my best wishes in your energetic and praisworthy efforts.

C. J. LEVIN.

The new MAJOR is a splendid journal, marked very decidedly by originality,—a counting quality in these days. I enclose a letter I have just received which is certainly a "talker" for the MAJOR.

WALTER JACOBS.

Was much pleased with your fine paper, and wish you much success.

J. H. JENNINGS.

The extra copies of the MAJOR received at Wheeling. I must congratulate you on the first number of your issue. It is a beauty,—the prettiest thing in this line I have ever seen. I certainly think you have the up-to-date, progressive ideas in regards to a banjo, mandolin and guitar journal. Every one that has seen your new issue admires it very much.

BILLY A. GRIFFIN.

The new MAJOR is grand. It ought to bring you hundreds of new subscribers.

O. H. ALBRECHT.

The new series of the MAJOR is the most beautiful magazine, devoted to the mandolin, banjo and guitar, that I have ever seen. It deserves the support of the profession.

THOS. J. ARMSTRONG.

TRADE SPECIALS

By "The Specialist"

Feist & Frankenthaler

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[CONTINUED ON PAGE 22]

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[CONTINUED ON PAGE 24]

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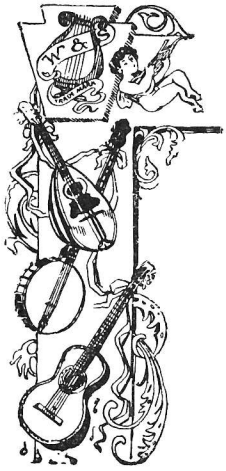

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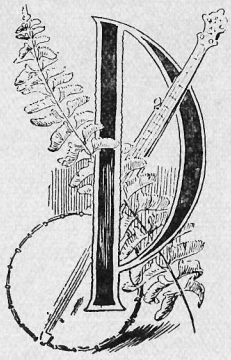

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